

# THE EAST ARCHITECTS NEWSPAPER 20\_12.14.2011

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COURTESY ZAHA HADID ARCHITECTS

Many urbanists see the parking garage as a necessary evil of contemporary city making, but the city of Miami Beach has elevated the structure to civic art. The newest addition to a collection of eye-catching parking structures makes perfect sense: a pile of curving forms by one of the world's most sculptural architects, **continued on page 2**



COURTESY WEST B

NEWLY RELEASED LANDSCAPE DETAILS FOR GOVERNORS ISLAND

## MOODY GREENS

The vision for Governors Island came into sharper focus after more details of the first phase of development were revealed to AN last month. Leslie Koch, president of the Trust for Governors Island, confirmed that the city has committed \$300 million to the project. During construction through 2012, the island will only be **continued on page 9**

PARK JOINS LONG-DIVIDED UPPER EAST SIDE AND EAST HARLEM

## Mind the Gap

After the city sealed the deal to sell Robert Moses Playground to the United Nations to finance the waterfront park between 38<sup>th</sup> Street and 60<sup>th</sup> Street, the East River Greenway moved a step closer to completion. But once the Greenway links upriver at 60<sup>th</sup> Street, a host of issues await. There, stretching from 60<sup>th</sup> to 125<sup>th</sup>, the 60-year-old **continued on page 7**



STOELKER/AN

TECHNOLOGY SPECIAL:  
BEYOND BIM  
NOW THAT BIM HAS BEEN AROUND  
FOR AWHILE, ARCHITECTS ARE  
FIGURING OUT WHAT ELSE IT CAN DO.  
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COURTESY BHA

## ROLLING OUT

The Reading Viaduct, a grass and tree-covered stretch of historically rich yet defunct industrial rail line in Philadelphia, has opened up a lively dialogue about its potential as an urban connector. With a location ripe for **continued on page 3**



COURTESY R&SIE(N)

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ZONING: A BLUNTED INSTRUMENT

On November 15 an impressive group of academic minds, official movers, urban activists, and out-of-town wonks took to the stage and swarmed into the seats of the mid-century swank McGraw-Hill auditorium. Hosted by the director of the department of city planning, Amanda Burden, with adroit monitoring by Harvard professor of urban planning (a.k.a. Mr. POPS), Jerold Kayden, speakers included NYU professor Hilary Ballon, Skyscraper Museum director Carol Willis, urban planner Alex Garvin, Bloomberg CEO Daniel Doctoroff, Community Solutions president Rosanne Haggerty, developer gurus Vishaan Chakrabarti and Jonathan Rose, and architects Robert A.M. Stern and Thom Mayne, plus chief city planners from London, Boston and San Francisco. The audience was just as loaded.

The subject was zoning. It is the 50<sup>th</sup> anniversary of the 1961 Zoning Resolution. Or as Harriet Tregoning, director of planning in D.C., so wryly put it: "It's a good idea to take a look at zoning every 50 years or so." The event was billed as "Zoning the City: Addressing New York City's 21<sup>st</sup> Century Challenges."

Would that it had been that direct. As it turns out, these zoning whizzes are as in the dark about zoning as you or I; and forget its legibility to the average citizen (although city planning is trying to fix that with its new interactive ZoLa app). There was much talk of zoning as a tool (San Francisco planner John Rahaim called it a "blunt instrument"), but whether it supported or controlled growth, enhanced or sold-out the public realm, helped or created havoc with transferable air rights and FAR was uncertain. If a tool, it sounded like it must be an astrolabe, so arcane that no one knows how to use it. The city's zoning regulations, said Garvin, are "something no ordinary human being can understand."

But this was no ordinary group of human beings; these were folks fluent in ULURP. And so it was disappointing that while they groped substantively with familiar challenges, they failed to be creative about opportunities (with the exception of Chakrabarti who was so out there he envisioned a Manhattan twin out of landfill—a zoning blank slate—in the harbor.) Overall, the conversation kept spinning its wheels on terms and definitions; I guess even high-performance cars can get stuck in a deep enough rut.

The audience, and I later learned even the speakers, wanted to hear more about new approaches and experiments, pilots and initiatives. Garvin made an interesting point about Lower Manhattan turning into a police state due to all the security (not a zoning problem. Should it be?) but settled back into marveling about the loveliness of Parisian boulevards. Charming place, but does anyone really want New York to lapse into some Old World museum city for nostalgia-swilling tourists? Keeping it competitive was the litany heard repeatedly by the pro-development speakers. That's fine, too, but where are the ideas about how to do it in tandem with providing equity for the needy? Kairos Shen, the chief planner in Boston, talked about the concept of "curated uses" referring to his city's recently established Innovation District on the South Boston waterfront, modeled on a similar success story in Barcelona, where developers are required to turn over 25 percent of space to incubator businesses. In Washington D.C., there's the Green Area Ratio, a sustainability metric established in 2010 to set standards for landscape and site design pertaining to runoff, air quality, and urban heat island effects. Our managing editor Molly Heintz just returned from Beijing where she saw the booming zoning/development strategy called SOHO for Small Office, Home Office. Many of the architects we write about daily are designing these mixed-use buildings geared to a real-world live/work conundrum, including Steven Holl, Kengo Kuma, and Zaha Hadid, and I wish the conference had delved more into such efforts.

New York may have the High Line, urbanism's triumph du jour, but it seems to be lagging behind in the kind of nitty-gritty innovations that make the real difference for the most people in the long run. As a tool, zoning has become too unwieldy, more like a loose cannon. The ideas are out there, it's time to bring them home. But see for yourself, the conference was taped and can be seen at [www.zoningthecity.com](http://www.zoningthecity.com). **JULIE V. IOVINE**

SEARCH ON FOR LOCAL PARTNERS FOR WASHINGTON MALL REDO

D.C. DATING GAME

"This is a super-weird list for Washington, D.C.," said Dan Wood, a principal of WORKac, as he glanced around a gathering of contenders participating in a "networking event" for the National Mall Design Competition. The room was ringed by tables, behind each of which stood acclaimed architects and landscape architects, largely from outside D.C.'s orbit: Michael Arad, Ken Smith, Rob Rogers, Alex Krieger, Tom Leader, and Wood himself, among others.

Most of the designers had traveled from points north or west for the meet-up, sponsored by the nonprofit Trust for the National Mall. All were selected as long-list finalists on Oct. 26 and are now fleshing out their project teams for overhauling one of the oldest public spaces in the country. Veteran competition manager Donald Stastny is running the show helping the name brands to hook up with talent from the D.C. area. Lead designers were encouraged, but not required, to attend.

Stastny told *AN* that he pioneered this kind of event a decade ago during design competitions for U.S. embassies in Nairobi, Kenya, and Dar es Salaam, Tanzania, where local input was desirable but security issues, paramount. "It was tremendously successful, and since then we've included it in our [U.S.] competition rollouts," said Stastny, who was also point man on the Disney Concert Hall and Flight 93 Memorial competitions. Stastny pointed out that these mixers are also "a way of making contacts that may pay off down the line, if not necessarily on this project." (The jury includes architects Thom Mayne and Craig Hodgetts, landscape architect Elizabeth Mayer, and former *Washington Post* critic Benjamin Forgey.)

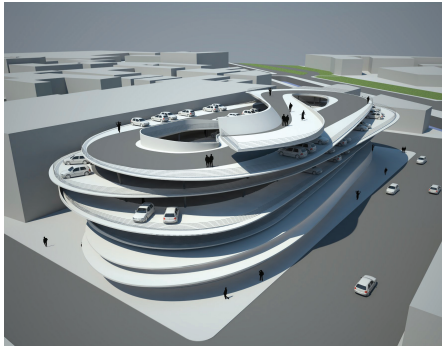
New contacts, however, were scarce for the first half-hour, so designers took the opportunity to meet and greet each other. Rob Rogers of Rogers Marvel Architects in New York, caught up with landscape architects Ken Smith and Gary Hilderbrand. "The competition environment is healthy and inspiring for everyone.... You enjoy your competitors," he said, noting that they're just as often working together on projects as competing against each other, and that seeing them all gathered in a room is a stark reminder of the talent he's up against.

When the local networkers started to arrive, conversations flowed. Steven Phillips, a vice president of estimating at Maryland-based James G. Davis Construction Corp., came to scope out who is involved at this stage, the second in the three-phase competition which addresses three distinct Mall sites.

About 90 minutes into the two-and-a-half-hour event, Michael Arad and his partner Barbara Wilks had "met a few people," but if any were dream dates, he wasn't letting on. Across the room, Warren Byrd was precise about the skill sets he wanted and how the people coming through the door matched up. Because his team's lead architect, Paul Murdoch, is based in Los Angeles, the partners need a local architect in D.C. as well as "a few more technical specialists," Byrd said. So far that morning, he had seen local architects, landscape architects, cost estimators, and consultants, but not the technical experts.

The 15 semi-finalist teams were selected out of 58 entries in Stage I. After they submit team qualifications and interview, they will be winnowed down again to four to five for each of the three sites, to be announced on December 15. The three winners will be announced next May.

**AMANDA KOLSON HURLEY**



COURTESY ZAHA HADID ARCHITECTS

**NO PARALLEL** continued from front page  
Zaha Hadid. No stranger to dramatically cantilevered, fluid forms, Hadid here delivers

a concrete structure that calls to mind both gyroscopes and pizza dough in mid flight.

Located in Collins Park, home to the new Gehry-designed New World Symphony (with its own Gehry garage), the Hadid garage joins a roster of parking structures designed by Herzog & de Meuron, Arquitectonica, Ten Arquitectos, and Perkins + Will. Commissioned by the City of Miami Beach, the Hadid garage is the city's latest to use design as a tool to attract tourism and notoriety. "Even our parking garages are more than a group of parking spaces. Some have become destinations within themselves and have attained individual iconic status," said Miami Beach Mayor Matti Bower in a statement.

"Every building can be a work of art."

Like Herzog & de Meuron's ultra-thin, cantilevered garage at 1111 Lincoln Road, which contains an apartment and retail space plugged into the structure, Hadid's will include commercial space but only at ground level at up to five storefronts. The garage has a planned capacity of 400 spaces on a 30,000-square-foot lot, but it could be extended to bridge over Liberty Street with the addition of a city-owned 17,000-square-foot lot, according to a spokesperson for the project. The estimated date of completion has yet to be determined.

**ALAN G. BRAKE**



## THREE CONFERENCES AND AN ART FESTIVAL

There was Making Room sponsored by the Architectural League and the Citizens Housing and Planning Council; Zoning the City from the department of city planning; Manifesto at Columbia; Second Wave of Modernism on the rise of landscape, and Reconsidering Postmodernism from the Institute of Classical Architecture & Art. It just didn't stop. At the PoMo conference, **Tom Wolfe** took pot shots left and right. **Daniel Libeskind**? "He is a treat. When you're looking for fun in architecture, look up images of his work on Google." About "quote Lord unquote **Norman Foster**": "Whenever you hear an architect say the word 'dialogue,' think of the word 'clash.' The building they're talking about doesn't belong there."

One of the more entertaining panels of the two-day conference featured **Barry Bergdoll**, **Michael Graves**, **Robert A.M. Stern**, and an absent **Stanley Tigerman**. "He encountered snow in Chicago and took it as an omen not to come," explained moderator **Paul Goldberg**. "If you'd offered Stanley a commission, he would have come," quipped Stern.

But the waters really roiled at the Second Wave conference, when president of the Cultural Landscape Foundation and moderator-in-chief **Charles Birnbaum** pounced on architect **Charles Renfro** after his presentation on the use of glass at Lincoln Center (Transparency helps you see the landscape. Get it?) for not once—he counted—mentioning the name **Dan Kiley**. Apparently spoiling for a sibling showdown between landscapers and architects, he triggered instead a very awkward silence. Lunch!

Down at Art Basel Miami and Design Miami, the high-roller architects were on parade: **Lord Foster**, **David Adjaye**, **Daniel Libeskind** had installations; **Zaha Hadid** appeared to be shopping. *New York Times* reporter **Fred Bernstein** was to moderate a panel on Brazil's rising architecture stars but walked in more than an hour late. "I was doing another panel, about Swiss architecture," he told the crowd. "I was sure it would end on time, because it was Swiss, but it didn't."

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The Reading Viaduct today.



ASHBY LEAVELL

International (RDI), owner of cinema houses and real estate in Australia, New Zealand, and the United States, including the legacy land on which the viaduct sits. Levy and Alan Greenberger, chairman of the City Planning Commission, have been in discussions with the former rail titan in their Los Angeles headquarters. Greenberger is optimistic that Philadelphia will eventually strike a deal to either involve RDI or obtain the necessary permission to build, but he believes it will be "a protracted process."

However, grass roots have sprouted in Philadelphia and the vision of a park on the Reading Viaduct has significant popular support. With permission from the Southeastern Pennsylvania Transportation Authority (SEPTA), property owner of the viaduct "spur," and a grant from the William Penn Foundation and The Poor Richards Charitable Trust, CCD has hired landscape architect Bryan Hanes Associates to conduct feasibility studies and design schematics for the viaduct. Hanes told *AN* that he is looking at this project not as "phase one" but as a "catalyst for enthusiasm." John Struble, co-founder of the Reading Viaduct Project, notes that, "Mother Nature has been remediating the viaduct for years, we hope that Philadelphia can do the same."

TYLER B. SILVESTRO

**ROLLING OUT** continued from front page redevelopment, the mile-long viaduct runs north from the edge of Center City to Callowhill, a former manufacturing neighborhood. However, as in most public projects where budgets are tight, the realization of an elevated park has a long way to go. Paul Levy, president of Center City District (CCD), believes in the developmental potentials of an elevated park and the importance of the park as an impetus for growth in an area that is otherwise beleaguered by desolation. "Growth is stunted by the blighted and terrible conditions of the viaduct," he said. Levy mentioned the High Line and the Promenade Plantée in Paris as successful iterations of a similar condition, but he was quick to add, "Philadelphia is not New York." Noting that Philadelphia could not possibly raise the amount of private financial and celebrity backing that buoyed the High

Line, he said, "Philadelphia's conditions for design are more geared towards an industrial feel." Two primary obstacles stand in the way of the park's realization. CCD's creation of a Neighborhood Improvement District (NID) with a 7 percent tax surcharge on residents has caused push-back from Callowhill and stirred much public debate, while in 2004, the Chinatown Plan called for the removal of portions of the viaduct for affordable housing. Budget constraints have prevented the demolition from occurring, and removal of the viaduct would cost nearly \$50 million including \$25 million for soil remediation. Residents have until January 1 to submit letters of opposition, which would further stall the project. The other roadblock is in the structure's ownership. The Philadelphia and Reading Railroad, one of America's earliest constructed railroads (and a Monopoly game icon), has morphed into Reading



> **REI SOHO**  
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Tel: 212-680-1938  
Designer: Callison

MATT PEYTON/AP IMAGES

This month, New York Nolita neighborhood's historic Puck Building—the original home of *Puck* magazine and J. Ottman Lithographic Company and a 19<sup>th</sup> century survivor of the city's old printing and publishing district—welcomed its first retail tenant: national outdoor co-op Recreational Equipment, Inc., a.k.a. REI.

The enormous 35,000-square-foot, atrium-like space, which stretches over three levels connected by a central staircase, underwent a thoughtful renovation process involving an architectural historian and preservation experts at the Smithsonian. Leading the design team was the New York-based architecture firm Callison, who strived to incorporate elements reclaimed from the Puck Building into REI's signature naturalist décor. The original brick walls, wooden-beamed ceilings, and antique steel columns were exposed to bring the building's 1890 features back to life; joints removed from the floor were used to create new, modern stair treads; over 100 lithograph tablets excavated from the printing remnants were put on display or repurposed in the store design; wood from the original structure was recycled into almost everything in the retail space, from the cashier counters to the signage; and two original chandeliers were locally refurbished by artist Robert Ogden.

While the co-op is known for its community-minded programming and partnerships with local non-profits (a New York partner will be Friends of the High Line), REI's occupancy of the historic building yields another unforeseen benefit: its public accessibility enables the retail store to double as a small museum. Among the various historic artifacts on display throughout the retail space, the most noteworthy are the two 14-foot flywheels from the building's original steam engines, increasingly rare relics of New York's industrial past. **CINDY YEWON CHUN**

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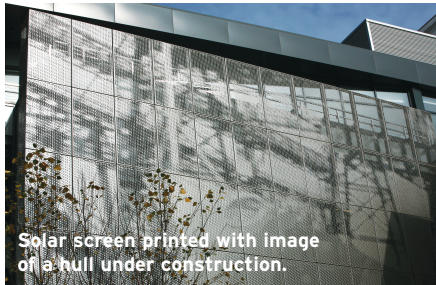






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2nd floor, Sieger Design



STOELKER/AN

## BROOKLYN NAVY YARD CUTS LOOSE WITH BLDG 92

# ANCHORS AWAY

With a Navy brass band playing and World War II vets saluting, the Brooklyn Navy Yard opened BLDG 92 on November 10. For the first time in 210 years, the Yard welcomed the public into its gates. The \$25.6 million project includes the renovation of an 1857 red brick residence, designed by U.S. Capitol architect Thomas U. Walter, and the addition of a new 24,000-square-foot community and exhibition space by architects Beyer Blinder Belle collaborating with workshop/apd on the addition and renovation; D.I.R.T. signed on as landscape architect.

Between the Walter building and the new addition, a glass atrium crisscrossed with catwalks links old and new. Most of the exhibition space explores the history of the Yard, but BLDG 92 also devotes space to the work of its contemporary tenants: a 20,000-pound anchor faces off with a solar-wind powered street lamp designed by Duggal, a current tenant. It may seem like a dose of self-promotional advertising, but Daniella Romano, BLDG 92's vice president of exhibits

and programs, said the story of manufacturing is the Yard's heritage and its future. "It would have had a very different story had it only been the Navy or the Brooklyn Historical Society (BHS) telling it," she said, adding that as technical advisor the BHS, aided by the Navy's fastidious archives, "helped craft the message" and develop the museum's curriculum for students.

The Walter wing holds exhibition space, and the new building will house offices, a job training center, leasable space and a panoramic penthouse café run by Ted and Honey of Cobble Hill. Tours of the Yard will be launched from the museum and shuttles will run from downtown Brooklyn on Saturday and Sundays.

The project matched Beyer Blinder Belle's vast restoration experience with the hip aesthetic of workshop/apd. The collaboration yielded the projects' most singular feature, a perforated solar screen with the image of a ship's hull under construction at the Yard. The pixelated image meshes new technology with nostalgic imagery. "It's taking the idea of solar screening and raises it to the level of art," said Beyer Blinder Bell's Elizabeth Leber.

At the Walter building, "a masonry shell," according to Leber, the team created a new foundation by drilling piles around the perimeter and connecting the new foundation through the building. The location of the old stairwell was preserved and exhibits now circulate around that central core.

Nearby, the decaying homes of Admirals Row continue to concern preservationists. However, at press time, the mayor had just signed-off on the plan to preserve two buildings while adding over 150,000 square feet of retail. **TOM STOELKER**

## COOPER UNION CONSIDERS TUITION AFTER 152 YEARS

# Pay to Play?

In October, Jamshed Bharucha, the new president of The Cooper Union for the Advancement of Science and Art, admitted to a *New York Times* reporter that the school is operating at an annual deficit of near \$16.5 million. With expenditures of \$59.7 million, this represents a deficit of approximately 28 percent. President Bharucha went on to acknowledge that such an unsustainable financial model requires finding a way to balance the operating budget without selling assets or raiding the endowment. That means identifying revenue models that scale to the growth of expenses. Rumors about the school's increasing financial woes have been circulating for some time, even prompting a series of open forums to discuss the problems. However, no one was expecting the other shoe to drop in the press, which is exactly what happened when President Bharucha let slip that a new revenue stream might have to come from an unprecedented tuition levy, albeit as a last resort.


Unlike the tuition-based structure of virtually every other private institution of higher education, the Cooper Union offers education in art, architecture, and engineering tuition-free. Peter Cooper, the inventor and industrialist who founded the school in 1859, believed that education was a democratic right, not a privilege, and should be available to qualified individuals regardless of their means. Now it seems that Cooper's guarantee of free-tuition in perpetuity may be threatened.

As expected, the reaction from students,

faculty, and alumni was swift and incredulous. "It is not that the Cooper Union holds up free education, but that free education holds up the Cooper Union. We are now confronted with a crisis that threatens to collapse this structural principle," argued Professor David Gersten at an assembly in the school's legendary Great Hall two days after President Bharucha's pronouncement. Gersten, who has taught at the school since 1991 and served as associate dean under John Hejduk, sees the school's financial woes as an existential crisis, demanding verification of the founder's principles. "The hard work of navigating this moment, of clarifying the meaning of our principles, will not be found in the neutrality of looking forward only. The questions of accountability, of broken bonds of trust, of hubristic excesses writ large, figure strongly within our current crisis. We must not shy away from these facts. Any solution requires an honest, hard look at the decisions made that led to the crisis."

Gersten is not alone in questioning what many see as irresponsible management practices prior to Bharucha's appointment. Others criticize the timing of the new \$166 million academic building at 41 Cooper Square, designed by Morphosis Architects. State-of-the-art environmental sustainability propped up by an unsustainable business model is an irony lost on few.

It seems unlikely that the institution will start charging tuition any time soon, but there are few clues as to how it will reduce its mounting deficit. There are calls for a financial audit, and the president proposes a task force. In a letter posted on the school's Web site, President Bharucha doesn't mention tuition but rather calls for "a bold plan of reinvention." It remains to be seen how bold a reinvention the ghost of Peter Cooper can bear. **SARA HART**



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Baratta from his long-held post, stalled his commitment and threw the Biennale into a state of static. The divisive atmosphere dissipated with the Italian prime minister's resignation in November.

PUBLIC REALM TO BE  
TOPIC A AT BIENNALE

## Chipperfield Takes Venice

Political tensions have stalled preparations for the 13<sup>th</sup> Venice Architecture Biennale, as the event still has no officially appointed curator. Though it is generally accepted that British architect David Chipperfield, who won the Mies van der Rohe Prize for his Neues Museum in Berlin in June, will take up the post, he wrote a letter to *Building Design* in late November denying his involvement.

Earlier this year the architect was reported as the favorite from a list including Eduardo Souto de Moura, but his disapproval of the proposed appointment of Giulio Malgara, an Italian food importer and friend of Silvio Berlusconi, as Biennale director, usurping Paolo

Seemingly at odds with his architecture, which is often sober and austere but also profoundly contextual, the London-based designer doesn't shy away from wily politics: in 2006, on receiving the RIBA Stirling Prize, he denounced the British system of procurement as "a dysfunctional relationship between client and architect." Vicky Richardson, Director of Architecture, Fashion and Design at the British Council said: "Chipperfield has always emphasized the role of the architect as a public intellectual. He has been a brave critic...and does not shy away from controversy or from confronting difficult issues." If appointed, Chipperfield will be the third Brit to curate the Architecture Biennale in the past six festivals, following Deyan Sudjic, currently director of London's Design Museum, in 2002, and Ricky Burdett, Professor of Urban Studies at the London School of

Economics in 2006. All three were roommates in the 80s at the fledgling *Blueprint* magazine and 9H gallery office. Though Chipperfield lacks the accoutrements that are the stuff of current-day starchitects, his contribution to the international architecture scene is undeniable.

Chipperfield's long-standing concern for historical context and specificity—evident in projects from the Neues Museum to the Stirling Prize-winning Museum of Modern Literature in Germany—will likely take the festival in a wholly different direction from last year's theme People Meet in Architecture, by Japanese architect by Kazuyo Sejima of SANAA. "My guess is that his important contribution to the biennale will not be to bring a particular aesthetic," said Richardson, "but to take a more profound look at the relationship between architecture and the public." Meanwhile, in New York, the Institute for Urban Design will be representing the United States at the biennale with a theme complementary to Chipperfield's own austere activism, called tactical urbanism. **GWEN WEBBER**



Residence by Thomas Phifer on Fisher's Island.

August, the eighth month—and for the pleasing graphic symmetry built into a palindrome.

"It's a very tailored, very tight roster. We have an elite bunch," said Vaughan of OTTO's photographers, who in addition to Frances include Richard Barnes, Ty Cole, and Michael Moran, to name a few in a hand-picked group that Vaughan guessed might grow to 20 but no more than 25. OTTO's emphasis will be on presenting curated portfolios of work developed through the duo's hands-on approach. If photographers who join OTTO have archival images already licensed by other agencies, say ESTO, OTTO plans to acquire selected images as those contracts expire.

On a crisp, minimalist Web site, users register at no cost in order to view photographers' portfolios. But Hannigan and Vaughan have no intention of sitting back and letting potential clients discover them through a Google search. While the company is small, with only four fulltime staff, it promises a vast global reach thanks to partnerships with agents in more than a dozen cities around the world.

For Scott Frances, it's this reach, agility, and proactive attitude that sets OTTO apart in archival licensing, a field with few players. "They can sell globally and quickly, and they're not waiting for the phone to ring," said Frances. With today's publishers constantly hunting for content to fill newer channels like Web sites and iPad apps, high-profile architecture photography has the potential to stay relevant and earn residual fees for years. "Photographing a Richard Meier building isn't like photographing a tube of lipstick or a dress," said Frances. "One thing about architecture and design imagery is that good architecture has a long life." **MOLLY HEINTZ**

NEW AGENCY WILL BE PROACTIVE  
ABOUT LICENSING ARCHITECTURE  
PHOTOGRAPHY

## TAKING STOCK

New York-based OTTO Archive, a new photo licensing agency specializing in architecture and design, takes the photographer's mantra "You are what you shoot" seriously.

Eight well-established photographers have signed on with OTTO, launched in October by Bill Hannigan and Thea Vaughan. The partners, both veterans of the syndicating superpower Corbis Images, founded their first licensing agency, AUGUST Image in 2007 to represent the work of portrait and lifestyle photographers. The same year, they also started Vaughan Hannigan, a small artists management agency through which they met Scott Frances, an architectural photographer of works by Richard Meier, Thomas Phifer, and Kengo Kuma, among other well-known architects. It was by managing Frances' career that the duo identified what they felt was an underserved market in licensing archival architectural photography. Soon after, Hannigan and Vaughan created OTTO, a name chosen both for its connection to their first company—



**MIND THE GAP** continued from front page  
East River Esplanade languishes.

The esplanade runs approximately two miles between the Upper East Side and East Harlem gradually shifting from lush and refined at Gracie Mansion to rough and tumble at the 96<sup>th</sup> Street divide, long a psychological demarcation between the haves and have-nots.

In late October, citizen action group CIVITAS announced its *Reimagining the Waterfront* ideas competition charging architects, planners, and landscape designers to develop concepts for the entire esplanade, or in sections. According to executive director Hunter Armstrong, key challenges are a dangerous crosswalk at the 96<sup>th</sup> Street entrance and two vacant lots beneath the FDR. As with SHoP's redesign of the East River Esplanade in Lower Manhattan, Armstrong envisions a park that embraces the highway, both beside and beneath.

At a kickoff event, CIVITAS invited Columbia professor Phillip Lopate, author of the 2004 book *Waterfront*, to lure Upper Eastsiders into a conversation at the ornate Park Avenue Armory about a future for the waterfront and 96<sup>th</sup> Street. "It's kind of choppy over there," he told *AN*. "It's beginning to be gentrified, but not at the far east end—not that gentrification is the solution." Besides by means of 96<sup>th</sup> Street, East Harlem has access to the esplanade via three caged-in pedestrian bridges. Lopate suggested that something less stark, like a platform over the highway, similar to East Side's Carl Schurz Park, "something that's not punitive," he said.

On a tour of the esplanade's north half with Armstrong, views were stunning, but the promenade itself was bleak. Teens smoked pot near the Wards Island Bridge, now shuttered for repairs until early 2012. A series of sinkholes crumbled into the river, and rusted railings sat on decaying concrete. The charming 107<sup>th</sup> Street Pier with its cast iron railings sat empty except for one senior.

On exiting the esplanade at the 120<sup>th</sup> Street overpass, a fistfight threatened the tour as Armstrong quickly redirected attention to the subject to the new CUNY buildings by SLCE, snazzy condos, a convent, and the original Patsy's pizza parlor.

The lower section of the promenade below 96<sup>th</sup> Street may not face the same social challenges, but the promenade infrastructure is just as bad. John Natoli, chief engineer at Parks, said that every few hundred feet the support systems change from traditional pile supports, to log-cabin cribbed wood pilings, and concrete blocks sitting atop landfill.

For years, the esplanade's jurisdiction remained convoluted, with Parks, the DOT, and DEP randomly dashing in to make repairs. Upper East Side Council Member Jessica Lappin credited Parks for "graciously accepting responsibility." Natoli described the problem: "In some cases, we're doing fixes that wouldn't be right, but we have only limited funds. We know it needs tens of millions but we only have thousands." Based on \$68 million worth of comparable work at the East River Park below 14<sup>th</sup> Street, Natoli guesstimated that an uptown revamp could exceed \$100 million. CIVITAS hopes the competition will help jumpstart some financing once the ideas start to flow, and the community gets excited.

Council Member Lappin's office has already allocated \$1.4 million toward renovation and repair, of which \$500,000 went toward studying the infrastructure. There are bright spots. "Con Edison owns a building in the 70s and they may be willing to give that land over to the city," said Lappin. To the north, the CIVITAS competition has the support of Council Member Melissa Mark-Viverito, who also happens to chair City Council's Parks and Recreation Committee. Congresswoman Carolyn Maloney is also on board. The deadline for the competition is January 15, 2012.

TS



COURTESY SHoP ARCHITECTS

## UNVEILED

### ATLANTIC YARDS APARTMENTS

From the twisting titanium forms of Frank Gehry's Miss Brooklyn to a tower of prefabricated modules, the residential towers at Atlantic Yards have run the gamut of the architectural spectrum. On November 17, Forest City Ratner and SHoP Architects confirmed rumors that the 22-acre project is now going forward with the world's tallest prefabricated buildings, beginning with the 32-story B2 tower nestled alongside SHoP's Barclay's Center on Flatbush Avenue and Dean Street.

SHoP chose to break down the visual mass of the building by forming three distinct stacked and setback volumes in accordance with project guidelines set out by the Empire State Development Corporation. Even though

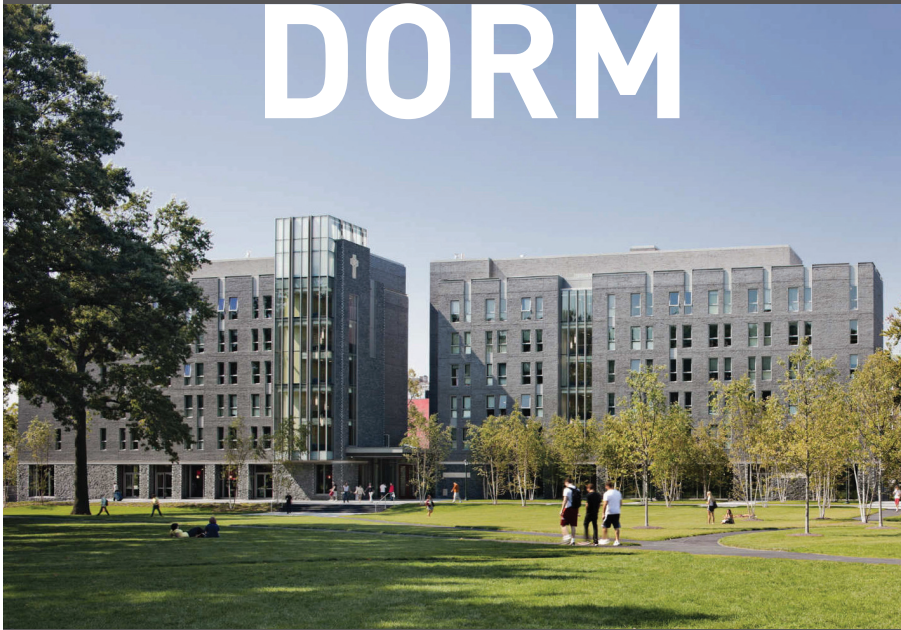
the facade will be comprised of hundreds of identical pieces, Chris Sharples, a SHoP principal, said the tower is designed to hide its modularity. "It won't be obvious that this is a modular building," he said. "We looked at how to create variation in window sizes, color, and setbacks. The facade will create a tactile sense when you look at the building" thanks to deep reveals, dramatic shadow lines, and perforated metal panels.

Each of the 17 unique modules in use will measure 13 by 30 by 10 feet and will be built from a steel chassis at an off-site facility, and reconfigurable in many ways with up to three modules for a room. Not only the facade but also light fixtures and even the refrigerator will be installed at the factory, accounting for about 60 percent of construction work, before the units are trucked to the site and lifted into place. "The goal is to have as much as possible of the finished work done by the time the mods arrive on site," said Sharples. Off-site fabrication could account for up to a 20 percent savings over traditional construction. Construction is expected to begin in early 2012 and the building could open as soon as 18-months later.

**BRANDEN KLAYKO**

Architect: SHoP Architects  
Client: Forest City Ratner Companies  
Location: Brooklyn, New York  
Completion: 2013–2014

# GIVE A DORM



**Fordham University** cares about the student experience, both in and out of the classroom. When it had architect **Sasaki Associates** undertake a master plan for the university's Rose Hill campus, it envisioned a **Student Life Facility** at its core. Now, newly completed Campbell and Salice & Conley residence halls form that hub of campus life, embodying the rich educational environment that cultivates intellectual curiosity. The design team knew that only a steel structural system could deliver the long-span, column-free spaces essential for the kind of community gatherings that enhance student life. They also knew that only with the speed characteristic of steel construction could the complex be ready for the fall semester without compromising quality. It is this caring on the part of the university that can shape a student's life long after dorm life ends.

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Architect: Sasaki Associates  
Structural Engineer:  
LeMessurier Consultants  
Photographer:  
Robert Benson Photography



Clockwise from top left: West facade of Allied Work's low-profile ribbed concrete structure; the corner entrance; Libeskind's addition to Denver Art Museum is a lively backdrop to the Still; natural light filters into galleries from white concrete screened ceilings; the museum entrance.



Allied Works' newly completed Clifford Still Museum in Denver backs up to Daniel Libeskind's 2006 addition to the Denver Art Museum, and it's hard to imagine a more dramatic collision of architectural strategies. The Libeskind is all about show and self-expression: a spiky, silvery billboard that is ill-suited to the display of art despite the curators' best efforts to utilize sharp angles and tilted walls. The museum's richly varied collection feels marginalized and diminished. In contrast, Brad Cloepfil has crafted galleries to exploit the full potential of the Abstract Expressionist Still's surging canvases, calibrating the proportions of each space and weaving them together as components of a single volume. The ribbed concrete block that contains the art hugs the earth and opens to

the sky but wisely makes no effort to compete with its flamboyant neighbor. This block of Denver's Cultural District should become a mandatory stop for the building committees of museums searching for an architect to create or extend their institutions. While there, they should check out David Adjaye's restrained yet versatile contemporary art museum, a mile to the north, completed in 2007.

Cloepfil had the huge advantage of knowing exactly what art would be displayed: a rotating selection of Abstract Expressionism and almost immediately withdrew his work from dealers and museum shows. Like Donald Judd, he wanted to set his own terms. He made a few donations but sold

little, and held on to 94 percent of his work. When he died, in 1980, he willed his trove to an American city that would install it in a permanent home. Cloepfil was selected as architect for his ideas, not a design, and he collaborated closely with the museum director, Dean Sobell, who wanted a chronological installation, and spaces without natural light for works on paper. Fundraising fell short during the recession, and the building was reduced in size to a two-story block set back from the street, with room to show about 70 works of varied size.

"I love the idea of limits," said Cloepfil in a recent interview, "that acts of making, discerning, deciding things are different and you can place something in the world that becomes a register for distinguishing one thing from another." He found inspiration in

the elemental forms and radiant lighting of Kahn's Kimbell, the intimacy of Piano's Cy Twombly Gallery (at the Menil Collection Museum) in Houston, and the idiosyncratic character of the Picasso Museum in Paris, with its interweaving of galleries and circulation routes. As the concept sketches show, blocky forms and a grid plan were there from the start. Over two years and a huge number of variations, the proportions and divisions were refined without losing their toughness.

Paintings are stored and conserved on the first floor in shadowy spaces that suggest a cave. A staircase leads up from the foyer to the second floor galleries with a beam of natural light prompting visitors to ascend without recourse to signs. Twelve-foot-high galleries for smaller works and sketches are topped



with diagonally boarded concrete ceilings. These open into the principal galleries where canvases fill the 14-foot display walls, lit from 18-foot perforated concrete ceilings that diffuse the light filtered through roof lanterns. Walls are placed like sliding screens and cut-out openings frame canvases on a far wall, allowing visitors to approach until they are swallowed up in the painter's jagged forms and vibrant colors. Each of the galleries is conceived as a room, proportioned to the work it contains, flowing easily into the next and opening vistas across the entire floor. Shifts in height and intensity of lighting make this a sensory experience that "offers an inescapable immediacy with the work of Clifford Still," as Cloepfil notes.

To frame this experience, the architects wanted to create a single mass that would grow from the land. After repeated tests, they settled on poured concrete that would bleed from narrow openings in the formwork to produce a rough-textured surface of broken fins. Outside and in, this relief is animated by shifts of natural light; the tactility is a counterpoint to the brushstrokes that may not be touched. The ribs give way to plain, boarded concrete and drywall where art is displayed. The ceiling is comprised of white concrete screens with elongated oval openings that were cast on site; the gallery floors are white oak. A limited palette of materials and neutral tones combines with richly varied textures to turn this simple rectilinear block into a subtle work of art, which defers to and enriches the painter's expression. Rarely has there been such a seamless pairing of art and architecture. **PAUL DUMONT**





**MOODY GREENS** continued from front page open on Saturdays and Sundays; work is expected to be completed by October 2013. New key features, from transparent signage to curbs that morph into seating and customized lighting provide a distinct identity.

The most immediate change that visitors will notice is a new arrival pier at Soissons Landing. Koch said that Yankee Pier to the south would accommodate visitors from Brooklyn. Historic areas will be left pretty much alone, though nearly \$27 million has already been spent to stabilize historic structures. The project will also bring much needed infrastructure such as telecommunications and a potable water connection from Brooklyn.

On arrival at Soissons Landing, a transparent Welcome Wall developed by Pentagram will greet visitors. Partner Michael Bierut said the designers knew that if the signage was too large it would become intrusive, too small and it would become useless. So the group explored ways to dematerialize the wayfinding. The firm created a trellis-like gate to hold cutout letters (a redesigned version of the font Agency), making the background for the letters the park itself. "The more they get smothered by the landscape the better," said Bierut.

The terrace in front of McKim, Mead and White's Liggett Hall seems set to become the island's social heart. West 8's Adriaan Geuze described the paisley-like interplay of plantings and fountains found there as a "baroque" composition. Here a swirling labyrinth of boxwoods weave in shallow fountains and play areas that don't quarantine the kids. "No fences around this play area," said Koch.

The Liggett Terrace swirls give way to the much-ballyhooed Hammock Grove where Geuze described a "micro typography of oak trees" leading toward baseball fields overlooking the Statue of Liberty. From the terrace to the playground and on through

the southernmost tip of the island, generous white precast concrete curbing undulates with grade changes to form seating in certain areas. The curbs delineate the landscape, allowing visitors to read the typographic changes from flush with the lawn in some areas to 18-inch ledges in other areas. The petal-like swirls that are writ large in the site plan and scaled down in the boxwood hedges translate into an even smaller whorl pattern in the curb's pre-cast concrete.

At night, lighting by Suzan Tillotson is moody. Again, Liggett Hall takes center stage with the façade washed from below with LEDs. Nearby, discreet fixtures, tucked under the boxwood and with a pale green gel, bounce soft light off one side of the hedges. Tillotson explained that in order to preserve off-site views, the light levels taper off closer to the water's edge. Twelve-foot high lampposts use only 40 watts. The West 8-designed fixtures resemble asymmetric Calla lilies whose light spill along the walkway. As the island's perimeter is not included in the first phase, elsewhere the familiar orange-hued street light bulbs will be used to differentiate old from new, but the closer you get to Liggett, the cooler it gets. **TS**

**Below: The Hammock Grove swings among full-grown oaks.**



AT DEADLINE

## SHOPPING FOR A CAUSE

The Occupy Wall Street (OWS) crew has set their sites on some of New York's biggest real estate players and are obviously reading their zoning manual. With their tussle with Brookfield at Zuccotti Park effectively squashed (though we recently spotted one lone protester with a sign reading, "We're still here. Where are you?"), OWS shifted their spotlight to a Trinity Church-owned plot at the corner of Sixth Avenue and Canal Street, site of a future SHoP-designed multi-use tower. A press release from the group shows they know a thing or two about ULURP, noting that Trinity's zoning application "will not be approved until October 2012." The site is currently home to a temporary park designed by Interboro. In some ways the group is biting a hand that fed them. The *Village Voice* reported that the church has provided OWS with services during the Zucotti occupation. No matter, as this particular occupation includes hunger strike component that began on December 3.

## CHELSEA HORROR HOTEL

With regards to Dee Dee Ramone's book title, renovations at the Chelsea Hotel really have descended into a horror for at least 30 residents who've decided to stay on during construction. The website DNA reported that the group has taken their new landlord, the reclusive Joseph Chetrit, to court, citing dangerous conditions. The clouds of lead-laden dust shouldn't have come as a surprise to anyone. Architect Gene Kaufman told *AN*, and plenty of others who would listen, that the shabby interiors were getting a *total* overhaul. "There's a fine line between that kind of [shabby] feel and that which a hotel customer is willing to accept," he said. If those walls could talk, they'd scream under the weight of exposed pipes, wires, and lead paint. The first court date is on December 16.

## APPLE GETS A SLICE

With Apple set to open their Grand Central store at press time, state comptroller Thomas Di Napoli is howling foul. The *New York Post* reported that the store's \$60 per square foot deal doesn't jibe with rates charged to other tenants, which can jump as high as \$200 per square foot for some. The comptroller is planning an investigation.

# IT'S ACADEMIC



Usually it's what is inside a school that counts. But at Manhattan's **Learning Spring School**, the exterior promotes learning as well. Established for children diagnosed on the autism spectrum, the school needed a facade that could limit the effects of external stimuli and help students focus on the lessons at hand. To meet this challenge in a way that would function both academically and architecturally, architect **Platt Byard Dovell White** wrapped the zinc and terra cotta facade with an aluminum and stainless steel sunscreen, creating a sheltered *LEED for Schools*-certified environment inside, and a new vision for learning in the heart of Gramercy.

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Architect: Platt Byard Dovell  
White Architects  
Photo: Frederick Charles

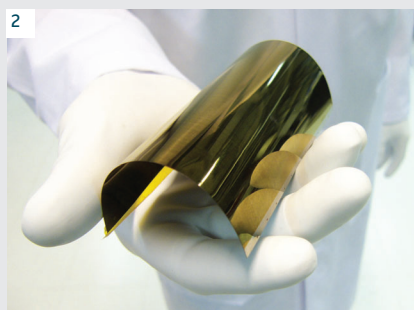


HONORS: GLOBAL CLEANTECH LATER STAGE AWARDS



Last month in Dublin, some of the most promising cleantech companies across the globe were lauded by the first batch of the Global Cleantech Later Stage Awards. The Global Cleantech Cluster Association (GCCA), a non-profit formed a year ago, hopes to not only highlight the winning technologies, but also to provide them with investment exposure (the judges have collectively invested over \$3.5 billion in global cleantech) and business support to accelerate the development and adoption of these new technologies.

Selected from 4,000 qualifying companies, narrowed down to 185, finalists competed in 10 categories, including solar, energy efficiency, new material, waste, and more. Best in Biofuels went to Imperative Energy, an Ireland and UK-based bioenergy project developer noted for its rapid turnover and profitability; Albeo Technologies, a Colorado-based manufacturer of white-LED lighting systems, whose developments include



high-bay LED lighting for Apple's iCloud data center, took Best in Energy Efficiency/Green Buildings. Best of New Materials recognized Beneq, a Finnish supplier of equipment and coating technology whose developments range from glass, solar, and emerging thin film markets to coatings in optics, barriers, and passivation layers; OpenHydro, an Irish tidal energy technology company, was awarded Best of Renewable Energy for its efforts in deploying tidal turbines underwater for generating renewable electricity without incurring environmental costs. Best of Solar went to Solaris Energy Solutions, a Chicago-based firm noted for its contribution in water/space heating, ventilation systems, and pv electricity generation. San Diego-based PowerGenix, a leading developer of Nickel-Zinc batteries, won Best of Storage/Smart Grid; Best of Transportation went to SAM Group from Zurich, noted for its lightweight, energy efficient, and affordable electric vehicles; Quebec's industrial



waste management and environmental services company, Newalta, was awarded Best of Waste.

Finnish Moventas, one of the world's largest manufacturers of wind turbine gears, took home Best of Wind. Finally, New York's Rentricity, an eight-year-old renewable energy company, won in the Best of Water category. Its innovative Flow-to-Wire configuration converts ubiquitous excess pressure in water mains into clean electric power and represents a new stage of clean: applying higher resourcefulness to resources.

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COURTESY RESPECTIVE FIRMS

## Harvard University Graduate School of Design

## Senior Faculty Positions

The following appointments will be made at the level of either tenured Professor, part-time tenured Professor in Practice or part-time Adjunct Professor, with responsibilities for teaching, research, and administration.

### Architectural Design

One or more senior faculty positions are available for highly qualified individuals to offer graduate-level instruction in architectural design with a secondary specialty. Teaching responsibilities will involve instruction in design studios and, possibly, lecture and seminar courses in the secondary specialty. Candidates should be actively engaged in an advanced experimental design practice. Conducting design and/or scholarly creative activities within the school is an important responsibility of the position. Senior faculty are expected to seek support and lead scholarly activities that include advanced students and junior faculty. Publication and/or exhibition of creative work is expected. Candidates should hold a professional master's degree in architecture, and be qualified through advanced scholastic preparation, innovative design investigation and exploration, and/or professional practice. An interest in high-level administrative duties is desirable.

### Environmental Technologies and Sustainable Design in Architecture

The GSD is committed to enhancing its research and pedagogy in the area of sustainability and is seeking one or more individuals at the senior professorial level whose work focuses on environmental technologies, materials, and sustainable design in architecture. Placed in the department of architecture, the successful candidate will have the interest and ability to address issues of their field and design across the departments at the GSD (architecture, landscape architecture, and urban planning & design). S/He will be expected to play an important role in the school's advanced studies and doctoral programs, and serve as a liaison to related groups across Harvard. We are particularly interested in individuals who have the capacity to bridge between technology and the design culture. Candidates should have a PhD or equivalent, have an internationally respected record of research and publication, and should be able to interact with related disciplines such as ecology, engineering, public health, and public policy. Prior teaching experience in the context of a graduate school is preferable.

### Architectural Technology

The GSD is seeking one or more individuals at the senior faculty level whose work focuses on structural engineering and design, materials, construction, digital fabrication or computation. Placed in the department of architecture, the successful candidate will have the interest and ability to address issues of their field and design across the departments at the GSD. S/He will be expected to play a role in the school's advanced studies and doctoral programs, and serve as a liaison to related groups across Harvard. We are particularly interested in individuals who have the capacity to bridge between technology and the design culture. Candidates should have an internationally respected record of research and publication and should be able to interact with related disciplines at Harvard. Prior teaching experience in the context of a graduate school is preferable.

Further information on the above (and other) positions and on the application process for each can be found at <http://www.gsd.harvard.edu/#/gsd-resources/human-resources/open-faculty-positions.html>

Harvard University is an Equal Opportunity/Affirmative Action employer. Women and minority applicants are particularly encouraged to apply.





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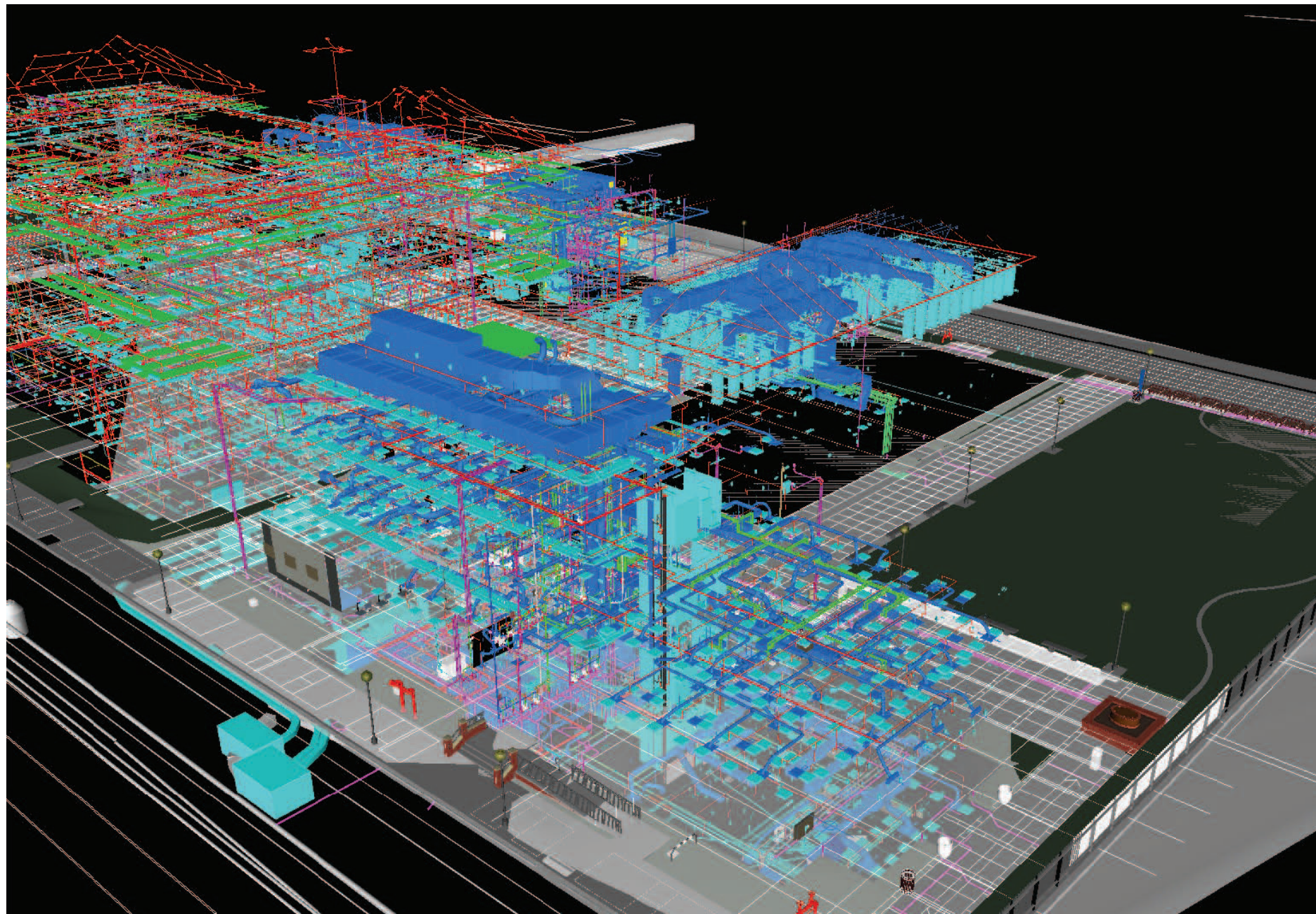
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COURTESY UDC

# A CLICK AWAY

ARCHITECTS KNOW THAT BUILDING INFORMATION MODELING IS CHANGING THE WAY THAT BUILDINGS ARE DESIGNED, CONSTRUCTED, AND MANAGED POST-OCCUPANCY—BUT ARE THEY REALLY TAKING ADVANTAGE OF HOW MUCH IT CAN DO? AARON SEWARD CONSIDERS THREE PROJECTS AT THE FOREFRONT OF WHAT'S POSSIBLE.



COURTESY USC

A designer stares at a 3-D model on a computer screen that depicts what looks like a negative of an exposed root system. In reality, it's the interior of a new museum, and it needs a structure to support its organic form, which will be rendered entirely in cast stone. With a single mouse click, the designer sets the software to work, rationalizing and analyzing a steel framework.

Elsewhere, an architect is bidding his time in an airport lounge and is curious about the status of a batch of cladding panels for a project currently under construction half a world away. Taking out his smart phone, he punches up an app that streams real-time updates and even provides a 3-D representation of the project showing all of the panels that have been installed to date.

These are not science fiction scenarios but real life tales of how the architectural profession is changing as Building Information Modeling, better known by its acronym, BIM, grows ever more sophisticated across an expanding array of applications. The first thing that anyone familiar with the subject will tell you about BIM is that it's not a software, or a

technology, but a process—a way of conceiving and executing architecture at the heart of which is a three dimensional, information-rich digital model. That much is well known, but over the past decade, this process has accelerated exponentially as everyone from design professionals, to contractors, to facilities managers are exploring even newer ways to put the tools of BIM to work, forcing software companies to come out with ever more specialized products to further enable their user's needs.

"If you look at the historical arch of how this thing has unfolded, it's pretty legible," said Phil Bernstein, vice president of industry strategy and relations at Autodesk. "Nicholas Negroponte once said that the adoption of technology follows distinct phases. The first use of a new technology is to repeat a process you were doing before. In this case, BIM was originally in service of productivity and more accurate drawings. In the last stage, technology transforms the underlying processes into something new. Now we're in that last, transformative stage."

Today a project can be designed,



**Opposite page, left:** BIM processes were used in every aspect in the design and construction of USC's School of Cinematic Arts. The integration was so thorough that the design team was able to deliver the client an information-rich 3-D model of the building specially designed for the use of facilities management.

**Opposite page, below:** The school's Spanish mission stylings belie the 21st century technology that underpins the project.

**Below and right:** SHoP Construction has developed an iPhone app to track progress on fabrication and installation for Atlantic Yards.



COURTESY SHoP

engineered, coordinated, sequenced, detailed, constructed, and managed post-occupancy through one integrated approach. Information from BIM models can be entered directly into sophisticated CNC milling machines for flawless fabrication. They can control earth-moving machines to landscape a site from uploaded GPS information. BIM has generated greater efficiency in project delivery by preventing clashes that previously had to be worked out on site, often stressfully with lots of room for human error. It has also put more control in the hands of architects by giving them an easy-to-understand model that increases the ease and level of communication with clients and subcontractors wary about difficult conditions.

This latter was certainly the case with Trahan Architect's Louisiana Sports Hall of Fame and Regional History Museum in Natchitoches. The 28,000-square-foot project's interior responds to the swampy geography surrounding the Red River Valley with a fluidly flowing form rendered in cast stone panels. "We felt like if we were going to do something that unique and different that we had better fully understand the integration of systems and components," said Brad McWhirter of Trahan. "A BIM model was an absolute necessity from the owner's perspective to eliminate the concerns someone might have if they are used to looking at 2-D sets of drawings. It also helped during bidding, so subs couldn't say that what we wanted to do was impossible."

Trahan and its design team worked with two outside BIM consulting firms, Case Building + Technology, which handled overall project coordination as well as the fabrication of the stone panels, and Method Design, which worked with the structural engineer to detail the highly complex system that supports the panels.

Both consultants explained that

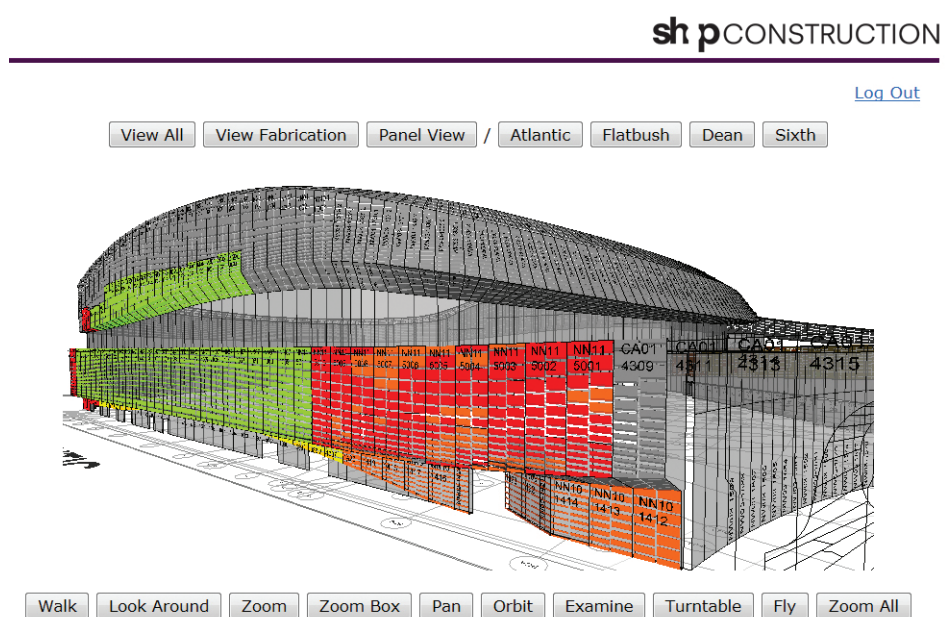
without BIM, the project would not have been possible, at least not within its current time frame (the design schedule was 20 months) and budget of \$12.6 million. "In this project, the sheer complexity of geometry requires 3-D," said Case partner, Federico Negro. "There are more than 1,000 panels, all of them different, and there are four to 15 connections per panel, shooting out in all different angles. If you don't have a good way to find objects, get to them quickly, and understand how relationships work, then you don't have a way to manage the design. You can't draw an elevation of this skin. It's never orthogonal."

The geometrical form-finding capabilities of certain BIM software make it easy to develop and rationalize complex shapes. It also makes it easier to guide those forms through fabrication and construction. Case took Trahan's Maya and Rhino design files and used Digital Project to panelize the geometry. Once the panelization was complete, the structural engineers got their turn at the model, using Rhino and Grasshopper to do structural form finding and analysis, and to design the connections. The software's parametric modeling capabilities allowed Method Design to find 80 percent of the project's load paths and connection points with the click of a button, leaving the remainder to be puzzled out manually. Doing that work by hand in 2-D drawings would have taken enough man-hours to make the project unfeasible. "The technology allows you to minimize the thinking you have to do," said Reese Campbell of Method. "All of the steel goes through a series of algorithms that read the connections, rationalize intersections, and conduct structural analysis." After the structural work was done, the model went back to Case, which took the panels—now outfitted with fully detailed connections—and sent them out for automated fabrication. The BIM model also helped during installation. Method printed out

a 72-page connection catalogue that construction workers used on site to understand how each panel connects to the steel structure.

In addition to providing tools for designers who want to create projects of great geometrical complexity, BIM is helping the profession keep track of a project's budget. SHoP Architects, who has been working with BIM since its very first project, an environment for P.S. 1 Contemporary Art Center in New York, used the process to address both form and finance at the Barclay's Center in Brooklyn. "When we were developing the facade design for the arena, we used BIM processes to understand the geometry and the material, how each material fed into the cost matrix, and to share information with the client and the facade manufacturers," said Jonathan Mallie of SHoP.

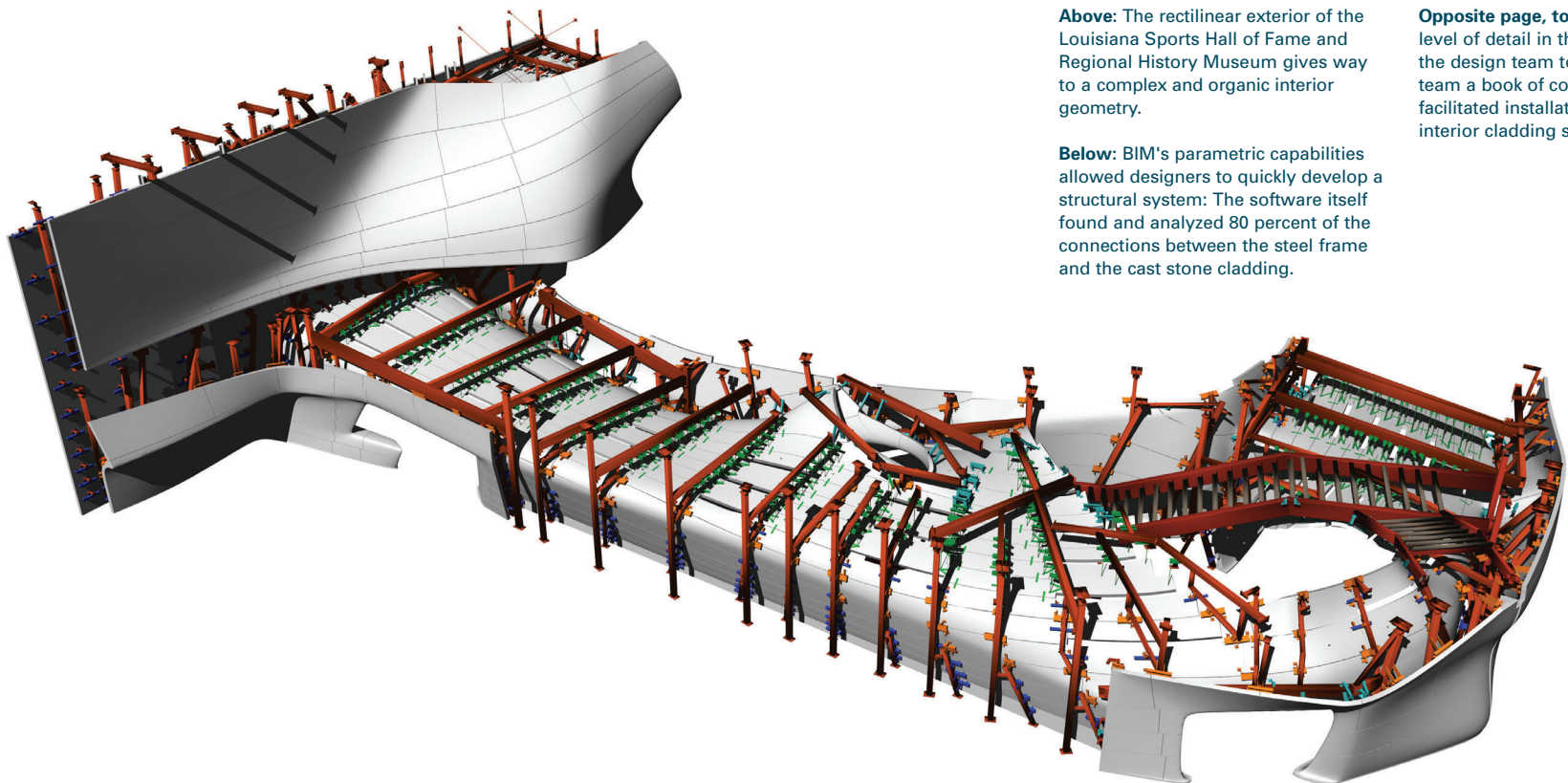
**continued on page 15**







COURTESY TRAHAN



**Above:** The rectilinear exterior of the Louisiana Sports Hall of Fame and Regional History Museum gives way to a complex and organic interior geometry.

**Below:** BIM's parametric capabilities allowed designers to quickly develop a structural system: The software itself found and analyzed 80 percent of the connections between the steel frame and the cast stone cladding.

**Opposite page, top to bottom:** The high level of detail in the BIM model allowed the design team to give the construction team a book of connection details that facilitated installation of the exterior and interior cladding system.





COURTESY TRAHAN

**A CLICK AWAY** continued from page 13

“During the design phase the real key for us was to manage the form and link it to a definable budget.”

SHoP worked with Rhino and CATIA during initial form finding, then with CATIA to link the design of the facade’s panels to seamlessly flow into fabrication. Once the form was found, the model was brought back into Revit for the coordination of the base building structure, the HVAC, and MEP.

SHoP chose weathered steel panels for the exterior, and developed an iPhone application that allowed the architects and the client to track the weathering process of the panels, as well as their installation. “Having the technology enables us to push design further,” said Mallie. “It takes a lot of ambiguity and gets it out of the way, and because it’s a model, it’s something people can see, and we can get everyone on the same page.”

It would be a mistake, however, to think of BIM as merely enabling unconventional form-making. While advanced geometric modeling tools like Rhino and CATIA get a lot of attention for the designs that they are used to produce, 3-D modeling software within the BIM process is more often used and valued for the sheer level of information (and thus the high degree of detail) that can be programmed into models. At the University of Southern California’s new School of Cinematic Arts Complex, the potentialities of these models have not only been used for the design and construction of the three-phase project, but also are being used for post-completion management of the building.

The university’s approach is unusual for academia according to Ray Kahl of Urban Design Group (UDG), the architect on the project: “Their facilities and capital development people work together. You rarely see that. When that happens you get a situation where you can justify what may not be the lowest upfront cost for a project but will be lower over the lifecycle of the building.”

UDG delivered a model for the arts school embedded with all of the data points necessary for the university’s facilities group to maintain the structure, including data relating to materials, machine names, and model numbers. While the model is replete with information for building management, it allows the facilities team to develop personas that filter the data to only show information that applies to certain functions, such as cleaning, or repairs. The architects also worked with Honeywell to integrate the BIM model with a building monitor system that gives facilities managers a visual representation of the building showing every room, whether the lights are on or not, and what the temperature is at

different times of day. The feature has led to 20 percent greater efficiency in the building’s energy usage than originally expected.

While BIM has yet to become the industry standard for project delivery—in part because it’s still too expensive for smaller firms to use—its influence is growing with each success story. The process is still evolving as players compete with Darwinian energy to see what works best and fastest. Software companies in particular are trying to figure out what complementary systems will prove most advantageous. “People are saying, I can use BIM to look at different business models of how I deliver my project, I can use it to drive digital fabrication, I can use it to help me take on a much stronger sustainability agenda,” said Bernstein. “It’s in the process of changing roles and relationships.” Architects are still discovering the implications of these different uses and the transformative effect it may have on the profession. Bernstein continued, “I believe in ten years people will be working in fundamentally different ways than they are now.” And clearly those who best anticipate the range of transformations possible will be in the best position to control the new shape of building.

**NEW YORK-BASED WRITER AARON SEWARD IS A FREQUENT CONTRIBUTOR TO AN.**



THE ARCHITECT'S NEWSPAPER DECEMBER 14, 2011



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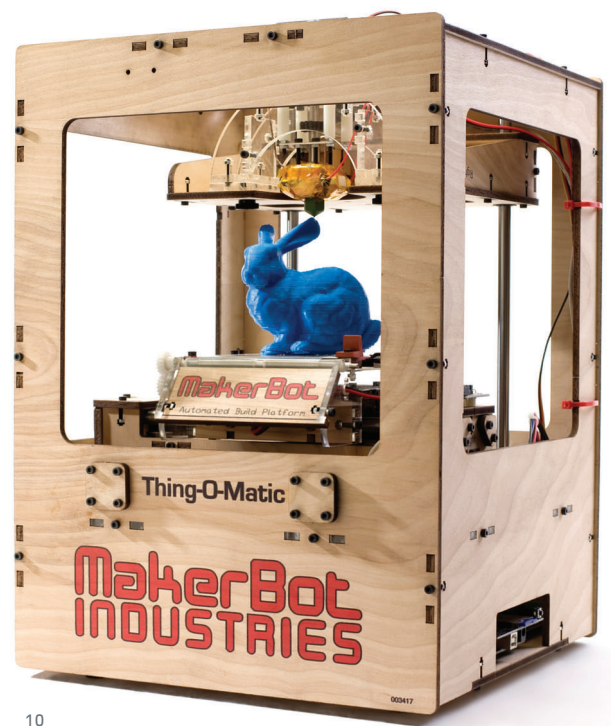
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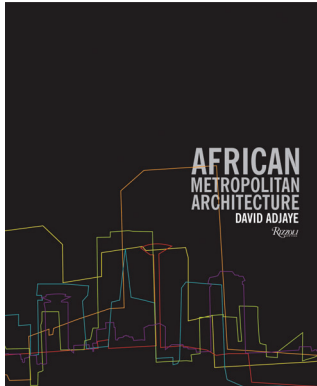
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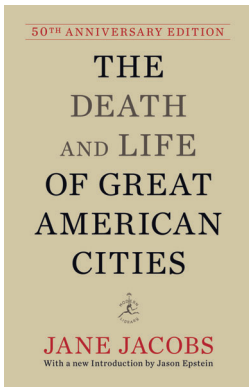
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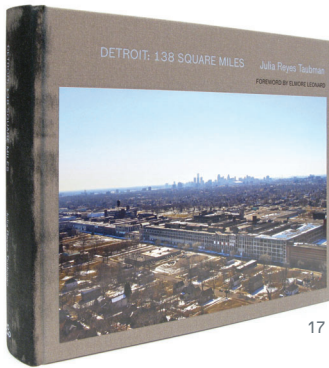
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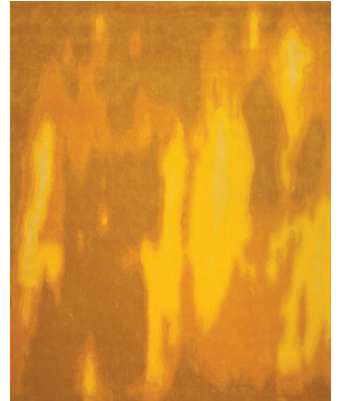
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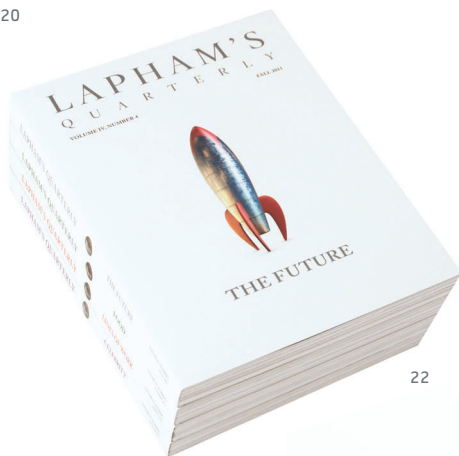
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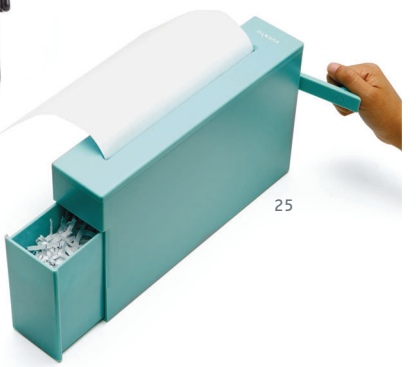
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THE ARCHITECT'S NEWSPAPER DECEMBER 14, 2011

DECEMBER / JANUARY 2011 - 12

DECEMBER

**WEDNESDAY 7**  
**LECTURES**  
**Fernando Vegas**  
**Lopez-Manzanares,**  
**Camilla Mileto**  
**Preserving the Aura:**  
**Conservation of Vernacular**  
**Architecture in Spain**  
6:00 p.m.  
Penn School of Design  
210 South 34th St.  
102 Meyerson Hall  
Philadelphia, PA  
www.design.upenn.edu

**Barnaby Evans**  
**Animating a City's**  
**Architectural Fabric**  
6:00 p.m.  
Boston Society of Architects  
290 Congress St.  
Boston, MA  
www.architects.org

**EVENT**  
**Michael Kathrens**  
**American Splendor:**  
**The Residential Architecture**  
**of Horace Trumbauer**  
5:30 p.m.  
Institute for Classical  
Architecture & Art  
Philadelphia Chapter  
219 South 6th St.  
Philadelphia, PA  
www.aiaphiladelphia.org

**THURSDAY 8**  
**LECTURES**  
**Diana Balmori,**  
**Joel Sanders,**  
**Geoff Manaugh**  
**Urban by Nature:**  
**Healing the Landscape/**  
**Architecture Divide in NYC**  
6:30 p.m.  
Museum of the  
City of New York  
1220 Fifth Ave.  
www.mcny.org

**Peter Eleey,**  
**W.J.T. Mitchell,**  
**Michael Shulan**  
**September 11**  
6:30 p.m.  
MoMA PS1  
4 West 54th St.  
Bartos Theater  
www.momaps1.org

**Procrastinator's**  
**Days 2011**  
7:30 a.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.cfa.aiany.org

**SATURDAY 10**  
**LECTURE**  
**Gregory Wessner,**  
**Amale Andraos, Ken Smith,**  
**Mark Robbins**  
**The Unfinished Grid:**  
**Speculations for Manhattan**  
4:00 p.m.  
Museum of the  
City of New York  
1220 Fifth Ave.  
www.mcny.org

**EVENT**  
**Abby Hamlin and**  
**Charles Renfro**  
**Holiday Brunch and**  
**Design Speed Dating**  
12:00 p.m.  
Van Alen Institute  
30 West 22nd St.  
www.vanalen.org

**MONDAY 12**  
**LECTURE**  
**Bjarke Ingels, Yes is More**  
**Oculus Book Talk**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.cfa.aiany.org

**EXHIBITION OPENING**  
**Scenes from Zagreb:**  
**Artists' Publications of**  
**the New Art Practice**  
MoMA  
11 West 53rd St.  
www.moma.org

**TUESDAY 13**  
**LECTURE**  
**Donald Whitecomb**  
**Khirbet al-Mafjar or**  
**Qasr Hisham? Changing**  
**Perceptions of a Palestinian**  
**Monument**  
6:00 p.m.  
Bard Graduate Center  
38 West 86th St.  
www.bgc.bard.edu

**EVENT**  
**Young Architect's Forum**  
**Portfolio Review**  
6:00 p.m.  
Poggenpohl Showroom  
230 North 2nd St.  
Philadelphia, PA  
www.aiaphiladelphia.org

**WEDNESDAY 14**  
**EXHIBITION OPENING**  
**Museum as Hub:**  
**Beirut Art Center:**  
**Due to Unforeseen Events...**  
New Museum  
235 Bowery  
www.newmuseum.org

**THURSDAY 15**  
**EXHIBITION OPENING**  
**Design with the Other 90%:**  
**CITIES**  
Cooper-Hewitt  
National Design Museum  
At the United Nations  
405 East 42nd St.  
www.cooperhewitt.org

**EXHIBITION CLOSING**  
**Crafting Modernism:**  
**Midcentury American**  
**Art and Design**  
Museum of Arts and Design  
2 Columbus Cir.  
www.madmuseum.org

**SATURDAY 17**  
**LECTURE**  
**Freedom of Assembly:**  
**Public Space Today**  
3:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.cfa.aiany.org

**SUNDAY 18**  
**EXHIBITION OPENING**  
**Sanja Ivekic:**  
**Sweet Violence**  
MoMA  
11 West 53rd St.  
www.moma.org

**MONDAY 19**  
**EXHIBITION OPENING**  
**Black Box: Ali Kazma**  
**Hirshhorn Museum &**  
**Sculpture Garden,**  
**Smithsonian**  
Independence Ave. &  
7th St. SW  
Washington, D.C.  
www.hirshhorn.si.edu

**TUESDAY 20**  
**EXHIBITION OPENINGS**  
**Police Work: Photographs by**  
**Leonard Freed, 1972-1979**  
Museum of the  
City of New York  
1220 Fifth Ave.  
www.mcny.org

**Duncan Phyfe**  
**Master Cabinetmaker in**  
**New York**  
Metropolitan Museum of Art  
1000 Fifth Ave.  
www.metmuseum.org

**WEDNESDAY 21**  
**EXHIBITION OPENING**  
**The Renaissance Portrait**  
**from Donatello to Bellini**  
Metropolitan Museum of Art  
1000 Fifth Ave.  
www.metmuseum.org

JANUARY

**MONDAY 2**  
**EXHIBITION CLOSINGS**  
**194X-9/11:**  
**American Architects and**  
**the City**  
MoMA  
11 West 53rd St.  
www.moma.org

**SUPERTALL!**  
Skyscraper Museum  
39 Battery Pl.  
www.skyscraper.org

**MONDAY 9**  
**LECTURE**  
**Grahame Shane,**  
**Urban Design since 1945**  
**Oculus Book Talk**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.cfa.aiany.org

**TUESDAY 10**  
**LECTURE**  
**Kyle Johnson,**  
**Donald Albrecht,**  
**Eeva-Liisa Pelkonen,**  
**Kevin Roche**  
**The Limitations of**  
**Modernism: Classical Forms**  
**in the Building of**  
**Kevin Roche**  
6:30 p.m.  
Museum of the  
City of New York  
1220 Fifth Ave.  
www.mcny.org

**FRIDAY 13**  
**EXHIBITION OPENING**  
**From the Land**  
**of the Immortals:**  
**Chinese Taoist Robes**  
**and Textiles**  
Museum of Art, RISD  
224 Benefit St.  
Providence, RI  
www.risdmuseum.org

**EXHIBITION CLOSING**  
**Picasso to Koons:**  
**The Artist as Jeweler**  
Museum of Arts and Design  
2 Columbus Cir.  
www.madmuseum.org

**SATURDAY 14**  
**EXHIBITION OPENING**  
**Zoe Strauss:**  
**Ten Years**  
Philadelphia Museum of Art  
26th St. &  
Benjamin Franklin Pkwy.  
Philadelphia, PA  
www.philamuseum.org



COURTESY DEMSICH DANANT

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Dating back to the 17th century, Mobilier National is the institution specifically dedicated to decorating the French Republic's official palaces and residences, at home and abroad. For the first time in America, Demisch Danant presents more than 20 rare commissions realized in the 1960s by the Atelier de Recherche et Création (ARC), a program launched by Mobilier National to promote a distinctly French contemporary style in decorative arts and design. With research and design development subsidized, these pieces were meant to be commercially produced in limited quantities. Many of the ARC creations have become icons of modernity, including Pierre Paulin's famous designs for President Georges Pompidou's private apartments at the Palais de l'Elysée and the President's Desk (1968) by Henri Lesêtre (above).



COURTESY MCNY

**THE GREATEST GRID:**  
**THE MASTER PLAN OF MANHATTAN, 1811-2011**  
Museum of the City of New York  
1220 Fifth Avenue  
Through April 6, 2012

In 1807, to head off health threats and a growing lack of habitable space, New York City's Common Council commissioned a three-year project to organize massive land development north of Houston Street. The Museum of the City of New York presents *The Greatest Grid: The Master Plan of Manhattan, 1811-2011* in honor of the bicentennial of the 1811 Commissioners' Plan for New York, which established the iconic street grid from Houston to 155th Street. Along with the original, hand-drawn map of New York's grid plan, other historic documents demonstrate the city's physical development due to the grid's application and evolution over time. Co-presented by the Museum of the City of New York, the New York Public Library, and The Architectural League of New York, and sponsored by the Office of the Manhattan Borough President, *The Greatest Grid* will be on display until April 6.

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COURTESY JOEL SANDERS ARCHITECT

## DISCIPLINES UNBOUND

*Groundwork: Between Landscape and Architecture*  
Diana Balmori and Joel Sanders, Monacelli, \$50

*Landform Building, Architecture's New Terrain*  
Edited by Stan Allen and Marc McQuade, Schirmer/Mosel, \$65

For the last decade, with landscape architecture on the rise and architecture increasingly ceding territory in the urban realm, a new book appears on shelves every few years arguing for the integration of landscape and architecture. Beginning with Aaron Betsky's *Landscrapers* of 2002 and Anita Berrizbeitia and Linda Pollak's *Inside Outside* of 2003, these books are typically part coffee table

tome and part manifesto, filled with images of the latest vegetated surfaces, creeping parasitically over walls and roofs. Embedded within the volumes are calls to arms, arguing that the two disciplines are one, and that the way forward is the breaking down of disciplinary bounds.

This year, almost ten years on from the publication of the aforementioned books

(and some fifteen years after Charles Waldheim coined the term "Landscape Urbanism") marks the publication of two such volumes, Diana Balmori and Joel Sanders' trim, glossy *Groundwork: Between Landscape and Architecture*, and *Landform Building*, a fat block of texts and photographic images born out of Princeton University's 2009 conference of the same name, edited by Stan Allen and Marc McQuade.

Balmori and Sanders introduce their subject matter through a pair of essays, the first, a well-researched historical framework laid out by Sanders, and the second Balmori's more manifesto-like argument for an interdisciplinary practice. The pair note in their preface that their interest and approach stem in part from "urgent ecological concerns" that they suggest would be better answered by a more integrated practice model, and in part from the simple creative potential they argue is inherent in the dissolution of disciplinary boundaries—an approach they term "Interface."

The book divides "Interface" into three interconnected categories, Topography, Ecology, and Biocomputation, each presented via a brief introductory timeline and essay followed by a series of projects. The projects range in scale from small built components—the aggregative blocks of Aranda/Lasch's Grotto or the floating sensors of Amphibious Architecture, a project by Columbia University's Living Architecture Lab—to large urban interventions—Weiss/Manfredi's Olympic Sculpture Park in Seattle or the Parque Atlántico by Batlle i Roig Arquitectes in Santander, Spain. In between stretches a broad spectrum of buildings and landscapes. Included in the compilation are a wide variety of unbuilt competition entries, research projects, and built projects, spanning from

the relatively unknown to the iconic.

If this appealing volume suffers from one thing, it's its very inclusiveness. The three categories are so open-ended as to become almost meaningless, particularly in that topography clearly underlies the vast majority of them. The selection of projects is similarly broad and uneven. Some projects, like Peter Eisenman's City of Culture in Santiago de Compostela, Spain, ongoing since 1999, appear at this point like relics of a pre-Landscape Urbanism era of form-making. Meanwhile, many of the unbuilt projects, such as Höweler + Yoon's Eco-Pod and Balmori and Sanders' own NYC 2012 Olympic Equestrian Facility, remain firmly within the realm of the fanciful without approaching the depth and nuance that evolve out of grappling with the realities of constructing such spaces. At the same time, some of the built projects are so conceptually thin that one wonders at their inclusion. Also notable is the omission of certain practitioners and projects: the terraced housing projects of Bjarke Ingels Group, in particular, come to mind. Projects are generally represented by brief—too brief—textual descriptions, photographs or rendered views, and drawings. One longs for a slightly smaller selection of projects, represented in greater depth.

However, the strength of the book—and this is not to be taken lightly—lies in its framing of ecology, and in its strong stance on the potential power of integrating landscape and architecture to address ecological issues through built form. Balmori and Sanders write:

Rather than oppose space and matter, and as a consequence architecture and landscape, designers need to see them as an accumulation of independent processes as complex as any **continued on page 20**

## NEAT NECESSITY

*Design with the Other 90%: Cities*  
Cooper-Hewitt National Design Museum at the United Nations  
405 East 42nd Street  
Through January 9, 2012



COURTESY ITRUMP

Visitors to *Design with the Other 90%: Cities*, the important, imperfect survey of socially conscious urban interventions organized by the Cooper-Hewitt National Design Museum but on view at the United

Nations Visitors Lobby, are greeted with a barrage of maps, colors, grainy photos, information graphics, crude models, and blinking video screens. This messy assemblage is, for those of us who are used to

**Left: Early Morning Market, Durban, South Africa.**

tidier design exhibitions, initially off-putting, a bit like taking necessary medicine. Pushing past this resistance offers great rewards, however. While not groundbreaking, *Design with the Other 90%* is a heartening testament to the problem-solving powers of design and a bracing reminder of the stakes of rapid urbanization around the world.

Though covering much of the same thematic territory as MoMA's recent show *Small Scale, Big Change*, *Design with the Other 90%* is a show devoted to practical solutions, not high design. What prevents the show from being too dreary—and elevates it above better-looking exhibitions—are the voices of the residents and end-users dispersed throughout. In Bangladesh, a simple bamboo platform built over the edge of a lake and a new garden in a formerly garbage-choked patch of land became a community recreation and education space. They have inspired others in the slum to take up gardening, and a group of young girls expound on their love of the spaces and describe how the sheltered platform has allowed them to set up a library in their impoverished community. One

of them speaks of now wanting to be an architect when she grows up. Their optimism is infectious.

Other projects present a similarly humble nobility. Also in Bangladesh, Floating Community Lifeboats, designed by architect Mohammed Rezwan, serve as schools, libraries, and health clinics. These boats have a straightforward elegance that acknowledges vernacular precedents while addressing contemporary needs. With their whitewashed bamboo walls and column-free spans, they are dignified settings for providing social services. They also reflect an understanding of the waterlogged country's fragility in the face of rising tides and climate change.

The show includes many examples that integrate economic issues with the informal, slum settlements and planned development. Solutions like the Integral Urban Project in Caracas create community gathering spaces and improved drainage by paving and enlarging the jagged footpaths and staircases that thread throughout the favelas. In Durban, South Africa, the rebuilt Warwick Junction market provides a safe and sanitary environment for small-scale food vendors, with precast concrete cooking cubicles and steel serving tables. Both projects upgrade existing conditions rather than trying to

will them away.

In addition to the visual barrage, and perhaps due to it, the exhibition feels somewhat dislocated. Bouncing around the world from one project to the next is oddly leveling, and the various places covered begin to blur. Informal settlements are not the same around the world, however, and cleaner exhibition design and a different organization strategy could have helped viewers differentiate and distill the vast quantity of information presented.

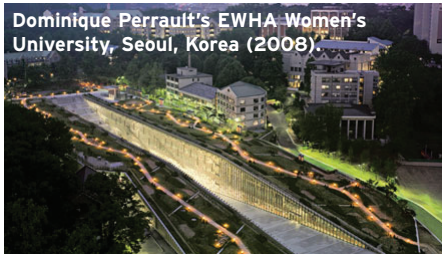
Many of the projects in *Design With the Other 90%* are modest in their scope but could be replicated at very low cost on a much larger scale. The designers and community groups included in the show have demonstrated the initiative to create these intelligent solutions. Cooper-Hewitt deserves credit for engaging a new public and institutional audience. On a recent visit, the exhibition was crowded with viewers, many more so than at a typical show at the museum's currently shuttered Carnegie Mansion. Let's hope some of those viewers are decision-makers from the General Assembly. Smart policy could carry these projects forward and vastly improve conditions for the millions flocking to cities around the world every year.

**ALAN G. BRAKE IS AN'S MIDWEST EDITOR.**



THE ARCHITECT'S NEWSPAPER DECEMBER 14, 2011

Dominique Perrault's EWAH Women's University, Seoul, Korea (2008).



COURTESY DPA

**DISCIPLINE UNBOUND** continued from page 19 machine or, indeed, any creature. This awareness of the environment as a complex system puts architecture and landscape on equivalent terms and will encourage practitioners to create designs that approach the efficiency and performance standards of a living being.

One might argue that the focus on ecology is part and parcel with the integration of systems—and disciplines—put forward in the book, and in fact should underscore all of the projects within its pages, as opposed to being just one of three categories. The handful that do not fit this description—the vast shadeless surfaces of Eisenman's City of Culture are, again, a striking example—perhaps do not belong in the book at all.

In contrast, *Landform Building* puts forth a far more singular and strongly grounded premise. In many ways, the book follows conventions first introduced by *S, M, L, XL* back in 1995: low-res, full-bleed photographic images interspersed throughout the volume pack a punch, providing a sort of unifying ground within which essays, projects, and discussions are differentiated by strong graphic and typographic identities. The hypothesis of the conference and this ensuing

volume is outlined in a series of compelling essays written by Stan Allen, and supported by projects, texts, and debates culled from both architectural history (essays by Kenneth Frampton and Reyner Banham) and the conference itself.

The book includes a wide selection of projects, broken into chapters on Form, Scale, Atmosphere, and Process, and often accompanied by text or conversations with the designers. In the Form chapter, at last, we find BIG, represented by their housing project "The Mountain": a heap of parking in a developing area of Copenhagen, with terraced housing piled on top. Also included are several crystalline projects by Mansilla+Tuñón. Within the Scale category, we find the even more overtly crystalline Spina Tower by Ábalos and Sentkiewicz, as well as buildings by Steven Holl and a seemingly out of place park by Stan Allen himself. The Atmosphere section brings us, among others, the incomparable Kanagawa Institute of Technology by Junya Ishigami. Finally, Process focuses on innovation in fabrication and structural solutions, depicted through projects by Office dA, Toyo Ito, SANAA, and Michael Maltzan.

Building from the theoretical underpinnings of Kenneth Frampton's essay, "Megaform as Urban Landscape," which was first presented at the University of Michigan in 1999 and was reformulated for this publication, Allen makes an impassioned argument not for the disciplinary integration of architecture and landscape, but rather for the reintegration of large-scale "landform building" techniques into architectural practice. The book puts forward a sort of alternative architectural

history, unearthing a trajectory of design strategies, from terraced housing to mat buildings to megastructures, in which built form rises from the land as a recognizable and formally organized surface, making its iconic mark upon an otherwise undifferentiated ground or urban fabric.

Indeed, as the title suggests, *Landform Building* focuses heavily and unabashedly on form. Nowhere is this more evident than in the images selected for the publication—spread after spread of photographs and renderings of mountain-like objects. Despite a riot of images, we do not encounter a sectional drawing until page 119; throughout the book, sections appear only a handful of times. The exploded axonometric, the preferred visual trope of Landscape Urbanists everywhere, is equally scarce.

Representational choices are telling. While the section and the exploded axonometric have the capacity to express layers of information, systems, elements in relation to one another, the photographic image and the rendering—particularly as used in this book—only depict the surface and its overall formal expression. The emphasis on the singular, outer shell of the building as object—unusual or landscape-like form notwithstanding—betrays a dismissal of the very advances made possible by the contemporary landscape techniques that Allen calls out in his introductory essay. The surface of a building, however intricate, bears no capacity on its own to perform as contemporary landscapes do—to organize systems from ecological, hydrological, infrastructural, and climatic to programmatic. Indeed, although many of the buildings contained within the pages

of *Landform Building* engage programmatic and formal complexities, most seem to stop short of addressing these other layers of information and potential influence. As for landscape itself, it generally fails to appear in anything more than its nineteenth-century incarnations: a framed view; an outdoor room; a lung for the city.

Ultimately, *Landform Building* presents a strong, coherent treatise on one potential direction for architecture, illustrating its points through a broad array of well-selected projects within a consistent and compelling graphic framework. But the book fails precisely in the area in which Balmori and Sanders' *Groundwork* prevails. Allen and his compatriots at the Landform Building conference appear locked in the same fight for disciplinary autonomy that has pushed architecture into its current corner. Still regarding the urban realm as a disjointed jumble that can only be made intelligible by oversized architectural iconography, the proposition forgoes the possibilities inherent in a cross-disciplinary, performative, systems-based approach.

Figuring prominently in both text and images is not only *Groundwork*, but also *Landform Building*, the Seattle Olympic Sculpture Park, that poster child for Landscape Urbanism, remains perhaps the most concrete example of this approach thus far. The project successfully integrates landscape, architecture, infrastructure, program, and ecology on a formerly derelict site. And, yes, it also operates as a formally compelling icon within the city.

**ELIZABETH STOEL IS A WRITER AND DESIGNER BASED IN NEW YORK CITY.**

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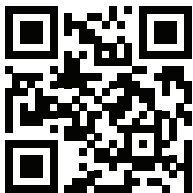




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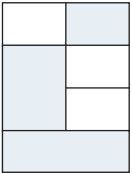
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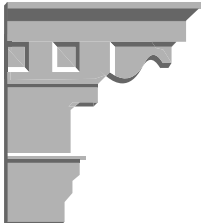
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# WHAT MIGHT HAVE BEEN



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More and more, the National Mall is living up to its moniker “America’s front yard”: patchy turf, puddles, and cracked sidewalks give it an air of foreclosure. The National Mall Design Competition, now under way, will surely produce ambitious proposals to mend the Mall, but getting them approved and funded could take years and is far from guaranteed.

Now on display through May at the National Building Museum, “Unbuilt

Washington,” reminds us that the Washington Monument was a half-finished stump for decades, until money could be found to complete it. And even then it was not done according to the original design. And that Eliel and Eero Saarinen’s daring 1939 scheme for a Smithsonian art gallery—selected out of 400 entries—fell victim to politics, like so much else in our capital.

The might-have-been monuments and cityscapes

on display are beguiling, often strange, and surprisingly varied (for a city that seems married to neoclassicism). If history had tracked just a degree or two from its eventual course, our postcards of the Lincoln Memorial would depict a gleaming ziggurat; Dupont Circle would be known for a huge tower complex by Frank Lloyd Wright; and the White House would sport two additional southern wings flanking a large conservatory (this last proposal

was championed by First Lady Caroline Harrison in the 1890s).

Of all the lost opportunities included in the show, the one that curator Martin Moeller most wishes had been built is the Washington Channel Bridge, designed by Chloethiel Woodard Smith in 1966. Linking Southwest D.C. to the East Potomac Park spur of the Mall, this modernist answer to the Ponte Vecchio would have been lined with shops and restaurants that beck-

oned strolling pedestrians. Washington, finally, would have turned toward and not away from the water all around it.

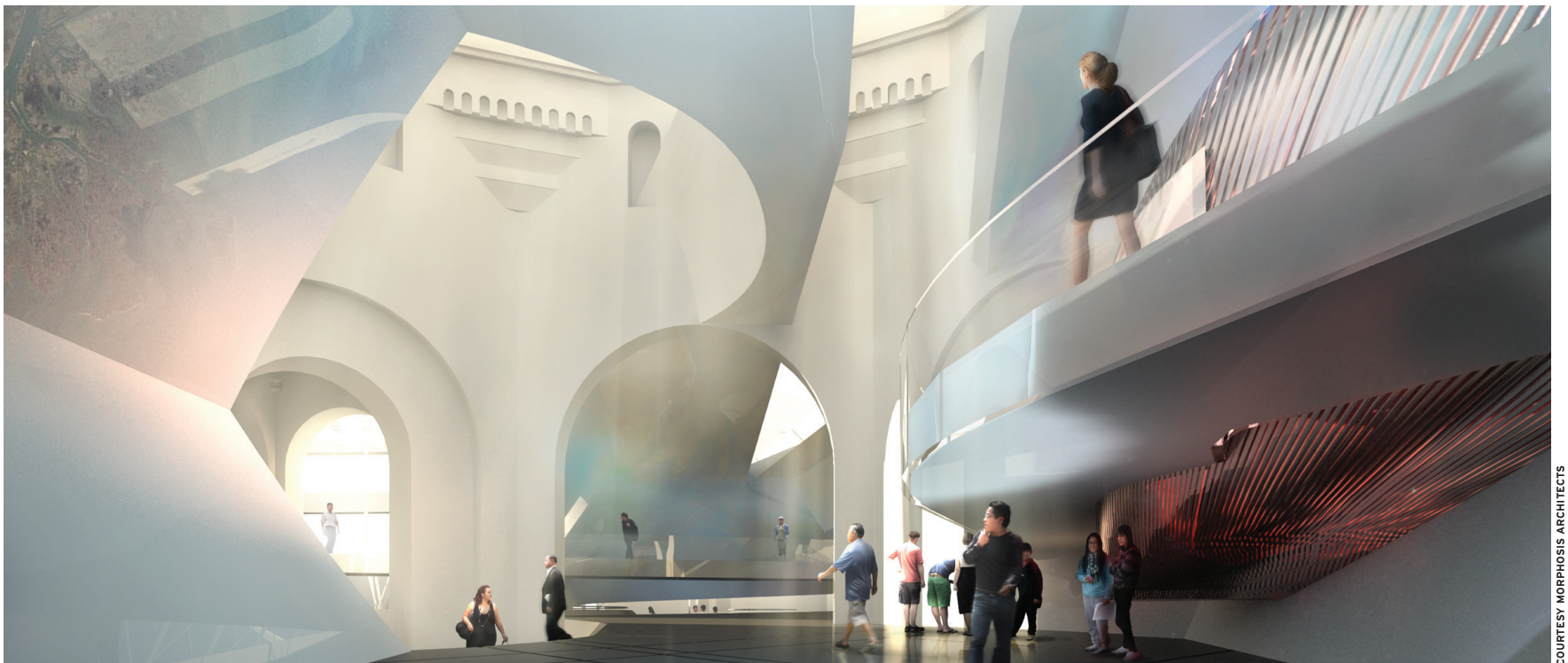
Still, lucky escapes probably outnumber missed chances. Leon Beaver’s Second-Empire-on-steroids competition entry for the Library of Congress, and an amateur’s entry for the Capitol featuring an oversized, crudely drawn eagle are proof that the competition process does sort the wheat from the

**Above: Marcel Breuer and Herbert Beckhard’s 1966 proposal for a memorial to Franklin Delano Roosevelt.**

**Below: 2011 Proposal by Morphosis Architects for the revitalization of the Arts & Industry Building.**

obvious chaff. And that, at least, should cheer National Mall Design Competition finalists and jurors.

**AMANDA KOLSON HURLEY IS A DESIGN WRITER BASED IN WASHINGTON D.C.**



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